

Aa
1942

893,

CL.

Aa

NO.

1942

ACC.

LIBRARY

M. Knoedler & Co.

14 East 57th St.

New York



Digitized by the Internet Archive
in 2024 with funding from
Getty Research Institute

THE GARY COLLECTION

1948

NOTABLE PAINTINGS

BY MASTERS OF THE ENGLISH XVIII CENTURY
THE BARBIZON & OLD DUTCH SCHOOLS

TOGETHER WITH SEVERAL IMPORTANT
EXAMPLES BY XIX CENTURY ARTISTS



COLLECTION OF THE ESTATE OF THE LATE
JUDGE ELBERT H. GARY

SOLD BY DIRECTION OF
THE NEW YORK TRUST COMPANY
EXECUTOR



AMERICAN ART ASSOCIATION·INC
MANAGERS

1928

Priced Catalogues

Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

The AMERICAN ART ASSOCIATION • INC

*Designs its Catalogues
and Directs All Details of Illustration
Text and Typography*

FREE PUBLIC EXHIBITION

From Saturday · April 14, 1928 Until Time of Sale
Weekdays 9 a.m. to 6 p.m. · Sunday from 2 to 5 p.m.

At the

AMERICAN ART GALLERIES

Madison Avenue · 56th to 57th Street

New York City

UNRESTRICTED PUBLIC SALE

Friday Evening · April 20 at 8:30 O'clock

At The

HOTEL PLAZA

New York City

SALES CONDUCTED BY

Mr. O. Bernet & Mr. H. H. Parke

American Art Association · Inc

Managers

1928

Conditions of Sale



1. **REJECTION OF BIDS.** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
2. **THE BUYER.** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.
3. **IDENTIFICATION AND DEPOSIT BY BUYER.** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.
4. **RISK AFTER PURCHASE.** Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
5. **DELIVERY OF PURCHASES.** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.
6. **RECEIPTED BILLS.** Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.
7. **STORAGE IN DEFAULT OF PROMPT PAYMENT AND CALLING FOR GOODS.** Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.
8. **SHIPPING.** Shipping, boxing or wrapping of purchases is a business in

which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

9. **GUARANTY.** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse. ¶ Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.
10. **RECORDS.** The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.
11. **BUYING ON ORDER.** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge of commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description. ¶ Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid for volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

*These conditions of sale cannot be altered except by the
auctioneer or by an officer of the Association*

OTTO BERNET • HIRAM H. PARKE • Auctioneers
AMERICAN ART ASSOCIATION • INC
Managers

CATALOGUE

INTRODUCTION

THE collection of rare paintings, acquired over the short period of twenty years by the late Judge Elbert H. Gary, exemplifies the wide range of achievement in the career of one of the outstanding personalities of the United States Steel Corporation, a career typical of the progress of latter day American culture.

It has been stated that the late Judge Gary did not pose as a collector; we would submit that although he may not have been a great connoisseur, he was in this respect but subject to the inability of all of us to contain within ourselves the whole range of possible emotional experience. It is only through the experience and understanding of others that we may increase the dominion of our own appreciation, and this he did, wisely, by the advice and the encouragement of those great connoisseurs and dealers in the world of art whom he chose to help him.

PORTRAITS BY REMBRANDT, TINTORETTO AND HALS

The great Rembrandt [No. 32], from Duveen Brothers, known prior to Veth's ingenious identification as *A Warrior Putting on his Armor*, is possessed, apart from its intrinsic merits, of an impressive record ascending to the year 1791 and including the famous collections of the diplomat Lord Holland, the Demidoff collection of the Medicean Palazzo San Donato of 1880, the Secrétan and the Sedelmeyer Collections of Paris, and that of the late James F. Sutton, first president of the American Art Galleries.

Bode considers this powerful work to have been executed about 1634; this is the year of Rembrandt's marriage with Saskia, and of the great portrait of *Martin Daey* in the Gustave de Rothschild Collection, possibly the finest of all his full-length pictures. The painter is in his early maturity; it is two years since the

Anatomy Lesson, and the half-tones of armor and dress are playing their due part in the correlation of the values; the restless vigor of the hands and the modeling of the face are unsurpassable in their genius.

The fully authenticated *Portrait of a Young Man* by Tintoretto is described by the eminent director of the Kaiser Friedrich Museum as possessing "the very noble simplicity of Titian." The gracious poise, the expressive face, and the mature treatment of light and shade, are the qualities that prevail and that delight the spectator in this purely subjective masterpiece.

In turning to the *Young Cavalier* [No. 33] by Frans Hals, acquired from Henry Reinhardt, one feels at once that the painter has put in nothing but what he saw, left out nothing that could complete the veracity of the record. It is a marvel of painting, executed by a most consummate master of the brush, and demonstrates the impelling originality of this artist, who founded the seventeenth century Dutch school of portraiture. In this work, the handling of the features and the clear contours indicate a far greater restraint and refinement than is usually associated with Hals' works; this is in a rare vein—an aristocratic type in contradistinction to his more popular figures of laughing and carousing burghers. Considerable as is the difference in technique, the feeling for the type is equally shown by the realistic *John Lamont of Lamont*, by Sir Henry Raeburn.

Of the modern Dutch school, with its enduring national traditions, are figure paintings by Mauve, Israels, Neuhuys and Blommers, and the atmospheric landscapes of the brothers Maris, of which we may refer specifically to the vast *Grey Day, Amsterdam* [No. 20].

BRITISH SCHOOL

The important work by Gainsborough, *The Harvest Waggon* [No. 30], signed with the initials T. G., was purchased from Agnew in 1913, and is one of the finest landscapes ever executed

by this lover of nature, whose greatest charm lies in the delicacy of his color harmonies, and, as in the present picture, in the joyful mating of figures and countryside into a tremendous unity. The mind searches instinctively for expressions of power in appraising the freedom and sureness of the impeccable design.

The portrait of *Miss Sarah Buxton* [No. 34], by the same master, reveals the mood and vision of an artist grown hypersensitive by training and exercise; the principal color is a pale shaded blue, now mellowed with age, surrounded by the deeper hues of the russet foliage, used to support and set off the figure, which is rendered with infinite grace. This picture was also purchased by Judge Gary from Duveen Brothers, and is considered by connoisseurs to be of Gainsborough's best period; the two together show a versatility unequalled by the genius of Rubens.

The superb *Buccleuch group* [No. 31], painted in 1758, is famous as one of the only two signed canvases by Reynolds in existence. The picture is somewhat daringly divided by a median vertical line which sets off a composition of delightful strength and simplicity, the place of honor being given to the dainty head of little Lady Frances. Coloring is restrained and contrasts subdued by a master hand, so that the full beauty of the portraiture of the three children is manifest; and it is impossible to say of this phase of the painting that it is less than magnificent. According to Miss Caroline Home Drummond, sister of Colonel Drummond, from whom Messrs. Knoedler purchased the picture, it has descended by bequest from Lady Frances Scott herself, and had not up to that time been outside the family.

The portrait of *Lady Dashwood-King* is one of the most important Hoppners in America, and was purchased from Messrs. Lewis and Simmons of London. It was painted about 1794, but was not discovered in time to be registered in McKay and Roberts' monograph, much to the regret of Mr. William Roberts, who wrote at length on the subject to Judge Gary; an extract from his interesting and laudatory letter is given in the catalogue. The painting is a delightful work of tenderness, distinguished by the subtle ideal-

isation which Hoppner applied to the beautiful women of his time; it glows with a wealth of splendidly lighted color and warm detail, before the delicacy of a landscape background.

In the portrait by Romney of *Mrs. Christopher Horton* is the figure of a fiery ambitious woman, who attained royal rank by the artful use of "the most amorous eyes in the world"—fit subject for an artist with Romney's insight into the fickle feminine character. In *Mrs. Horton* you may already glimpse the Duchess: a striking and truthful analysis.

Not less beautiful is the brilliant *Mrs. John Allnutt* [No. 28], by Sir Thomas Lawrence, upon which the editorial comment from the *Burlington Magazine*, which we have quoted in the catalogue, seems singularly just; the truth and vivacity of the picture belong to the grand tradition of zealous art. One may perhaps call attention to Lawrence's instinctive and easily apparent pleasure in the loveliness of the sitter and in the rich reds and blues of the costume.

FRENCH SCHOOL

A remarkable example of virtuosity is the masterly self-portrait [No. 26] by Jean Honoré Fragonard, which reveals much of the painter as a man, a fervent worker, serious even to sadness, under the gay mantle of insouciant art. Fragonard is one of the greatest luminists of the eighteenth century. There is no defect of invention, superfluity of detail or needless stroke of the brush in this profound characterization. The picture, one of the best known works of the artist on this side of the Atlantic, was acquired in 1916 from Messrs. Wildenstein and Company.

The remainder of the collection is notably composed of the works of the romantic Fontainebleau-Barbizon school, headed by two superlative paintings by Corot [Nos. 23 and 25], and the exquisite Daubigny, *Bords de l'Oise à Conflans*, to the miniature-like quality of which we have called attention elsewhere. An important Cazin, *Moulin à Vent*, two paintings of autumn, by Théodore Rousseau, the poetic *Les Bûcherons* by Jean-François Millet and a characteristic painting of sheep by Jacque, are remarkable for their uniform excellence of quality.

LESLIE A. HYAM
SHIRLEY FALCKE

EVENING SESSION

Friday, April 20, 1928 at 8:30 O'clock

Catalogue Numbers 1 to 39 Inclusive

FRITS THAULOW

NORWEGIAN: 1847—1906

1. VILLAGE IN WINTER

The grey-green river ripples sullenly into the left foreground, between snow-covered banks; on either shore are gabled red-brick cottages, the snow melting off their roofs in the early thaw.

Signed at lower right, FRITS THAULOW

Panel: Height, 10½ inches; length, 13¾ inches

WILLEM MARIS

DUTCH: 1844—1910

2. SPRING PASTURES

On the verge of a green meadow a black and a brown-and-white cow are grazing; amid the reeds which fringe the river are ducks. Farther off, a clump of willows, and straying cattle.

Signed at lower left, WILLEM MARIS

Panel: Height, 8½ inches; length, 11¼ inches

1975
1000
Verayel
3. HORATIO WALKER, N.A.

AMERICAN [CANADA]: 1858—

3. *WINTER ON THE FARM*

The ground is covered in snow and littered with tree stumps, the scene curtained by the bare poles of a wood, the edge of which extends to the left foreground. An ox is harnessed to a sled loaded with lumber, from which a youth in a brilliant blue jersey is unloading and piling logs.

Signed at lower left, HORATIO WALKER, and dated 1911

Height, 22¼ inches; width, 17 inches

Purchased from the Artist

From the MONTROSS GALLERY, New York

525
J. V. Hunt
BERNARDUS JOHANNES BLOMMERS

DUTCH: 1845—1914

4. *THE YOUNG MOTHER*

A peasant girl in white Dutch cap, flowered bodice and dark skirt is leading a small child by the hand toward the observer. The child is clasping in its right hand freshly gathered primroses. Landscape and sky background.

Signed at lower right, BLOMMERS

Panel: Height, 16 inches; width, 10¾ inches

3000
1650
HORATIO WALKER, N.A.

AMERICAN [CANADA]: 1858—

5. *SUNSET OVER A SNOW-BOUND PASTURE*

1650
X
An extensive plain, whose level is broken only by a tussock in the right foreground; the far horizon is vividly scarred with the orange and red of the sunset. The ground is deeply covered in snow; between the wind-threshed clumps of bare sedge at left and right a flock of sheep is huddling forward into the foreground where stands their shepherd, in fur cap, blue cloak and scarlet sash, looking toward the sunset.

Signed at lower left, HORATIO WALKER, and dated 1911

Height, 28 inches; length, 38 inches

Purchased from the Artist

From the MONTROSS GALLERY, New York

2500
X
HORATIO WALKER, N.A.

AMERICAN [CANADA]: 1858—

6. *CIRCE AND THE FRIENDS OF ULYSSES*

1650
X
At the right of the composition is a flagged parapet, on which is the semi-draped form of Circe with wind-blown hair, her left hand resting upon the head of a tiger, a wand in her right contemptuously held above the huddled swine below her. In the distance, a greenish blue sea lighted by the full moon, hung low in the sky.

Signed at lower right, HORATIO WALKER, and dated 1908

Height, 34 inches; length, 46 inches

Purchased from the Artist

From the MONTROSS GALLERY, New York

7150
16100
BERNARDUS JOHANNES BLOMMERS

DUTCH: 1845—1914

7. *THE CATCH*

✓ A stretch of warm sand fringing the blue sea, with a fishing vessel at right. In the foreground is a group of five figures—four fisher girls, and an elderly woman wearing a straw hat and drab dress, looking over a catch of flounders.

Signed at lower right, BLOMMERS

Height, 10¾ inches; length, 16½ inches

5109
8-1 Monticelli
ADOLPHE MONTICELLI

FRENCH: 1824—1886

8. *FÊTE PASTORALE*

An autumnal wooded scene, with picturesquely garbed figures of men and women grouped with careful artifice, listening and conversing in a sunlit forest clearing. A colorful composition, dominated by the hue of the rich red robe of the nearest figure.

Signed at lower right, MONTICELLI

Panel: Height, 10 inches; length, 20¼ inches

13850
NARCISSE VIRGILE DIAZ DE LA PEÑA

X
FRENCH: 1809—1876

1600
9. LOVE'S CARESSES

Full-length seated figure of a maiden in profile to the right, her right shoulder and breast undraped, and wearing a loose white blouse and deep blue robe; three children are grouped around her, one clambering over her back, the others frolicking at either side. Landscape background under a deep blue sky.

Signed at lower left, N. DIAZ

Height, 12¾ inches; width, 8¾ inches

From M. KNOEDLER AND COMPANY, New York

9865 Bought Chas. Ritch May 1902 - Dec 1xxx -

Sold Judge C. H. Lury Feb 1903 - \$Nxxx -

2000
CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

1745
10. SHEEP WATERING

A charming miniature, depicting a flock of sheep coming down to the edge of the river to drink, in the quiet of the evening, with their shepherdess beside them. The near shore rises sharply, the grass in deep shadow beneath the towering dark trees; over the shoulder of the bank is an extended prospect of the still river.

Signed at lower right, CH. JACQUE

Panel: Height, 11 inches; width, 8¾ inches

1000

ÉMILE VAN MARCKE

FRENCH: 1827—1890

11. *LANDSCAPE WITH CATTLE*

A meadow pasture in an arable plain, rising to low hills in the distance at the right. Here and there cattle are grazing; in the foreground, two cows, one black, the other brown and white, have come down to the edge of the river to drink. A third animal stands behind them, gazing inquiringly at the spectator.

Signed at lower left, EM. VAN MARCKE

Panel: Height, 14½ inches; length, 18 inches

Collection of J. S. FORBES, Esq., London

From ARTHUR TOOTH AND SONS, New York

3500

ANTON MAUVE

DUTCH: 1838-1888

12. *ON THE DUNES*

An expanse of flat bare shore with a wheel track leading into the foreground, upon which is a farm wagon drawn by a shaggy brown horse. The driver, an old man in blue smock and tall hat, is perched stolidly upon the near shaft.

Signed at lower right, A. MAUVE

Height, 21½ inches; length, 25 inches

Painted at The Hague about 1880

Collection of ALEXANDER YOUNG, Esq., Blackheath, Kent

Collection of JAMES G. SHEPHERD, Esq., Scranton, Pennsylvania

From M. KNOEDLER AND COMPANY, New York

20

*11166 - Thos Agnew. Sons (Young Coll) August 1906 -
Sold - Jas S. Shepherd Dec 1908 - \$AAxxx -*

*12566 - Taken back from Shepherd 1911 - J. S. F.
Sold - Judge E. H. Gary April 1912 - \$AAxxx -*

21450-
-2.500 X
ALBERT NEUHUYS

DUTCH: 1844—1914

13. MOTHER AND SLEEPING CHILD

Paneled interior, with reflected light filtering through the latticed window at the left. Seated before a wicker crib, in which lies her sleeping child shielded from the sun by a cloak, is the peasant mother in red bodice, blue skirt and white cap, industriously knitting.

Signed at lower right, ALBERT NEUHUYS

Height, 26½ inches; length, 35 inches

1108N - Bought from Artink June 1906 - H-AMXXX -
Sold - Judge E. H. Tracy Nov 1906 - H-USXX -

1850 X
WILLEM MARIS

DUTCH: 1844-1910

14. CATTLE PASTURING

A broad view of lush grass meadow, fringed with reeds and bordered at the right by a marsh; in the left middle distance a cottage sheltered by a coppice of trees, and on the horizon, windmills. A girl is herding cattle, pasturing in the field; three have come down to the water's edge in the foreground, where lies an old abandoned boat. Sky and earth are veiled by a warm haze.

Signed at lower left, WILLEM MARIS

Height, 21½ inches; length, 29½ inches

JOSEF ISRAELS

DUTCH: 1824—1911

15. *BEYOND THE SAND DUNES*

Seated in profile to the left upon the side of a grassy hummock is a barefooted girl, in white cap, drab skirt and blue shawl, gazing wistfully out over the calm blue sea. Her head is silhouetted before a cloudy blue sky.

Signed at lower left, JOSEF ISRAELS

Height, 32 inches; width, 24 inches

CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

16. *MOUTONS REVENANT DU PÂTURAGE*

Upon a gently graded slope is a flock of sheep, with their herdsman in blue smock, advancing slowly towards the right foreground; the animals are grazing, with fugitive glances toward the black sheep-dog. At right, shaded by the leafy branches of the elms and oak trees, which are silhouetted before an October evening sky, is a receding view of the hillside, overgrown with brown shrubbery.

Signed at lower left, CH. JACQUE, and dated 1876

Height, 26¼ inches; length, 32¼ inches

PIERRE ÉTIENNE THÉODORE ROUSSEAU

FRENCH: 1812—1867

17. *EFFET DE SOLEIL COUCHANT APRÈS
L'ORAGE, PLAINE DE BARBIZON*

Low-lying marshy country, the brown earth broken by pools of water on either side of the river which flows into the foreground. Along the farther bank, in diminishing perspective toward the right, is a line of elms and willows with a glory of russet foliage patterned in a lacework before the cloudy sky, which flames low down on the horizon with the orange of the sunset, mirrored in the calm water.

Signed at lower left, TH. ROUSSEAU

Height, 16½ inches; length, 25 inches

Collection of SENATOR THÉODORE FINET of Belgium, 1870

From MESSRS. E. LE ROY ET CIE., Paris

From JULIUS OEHME, New York

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1819—1878

18. *SPRING ON THE RIVER OISE*

A rippling waterway, overgrown with reeds and rushes and banked at the right by slender trees with brilliant emerald-green foliage, the pollard branches of the willows delicately delineated. Moored in the shelter of the far bank is a boat, in which is an angler bending to his task; in midstream are four ducks.

Signed at lower right, DAUBIGNY, and dated 1870

Panel: Height, 13½ inches; length, 22¼ inches

From JULIUS OEHME, New York

113.150
4680
14

PIERRE ÉTIENNE THÉODORE ROUSSEAU

FRENCH: 1812—1867

19. *EARTH, TREES AND SKY*

A stretch of waste land glowing with the reds, greens and browns of a September afternoon, and bisected by a dried-up watercourse with trickling pools in the foreground, and scattered with small boulders. A peasant woman with a bundle on her back, is making her way across the bed of the river in the middle distance. A turquoise sky with white clouds looks down on the clumps of oaks and elms which border the scene.

Signed at lower left, TH. ROUSSEAU

Panel: Height, 14¾ inches; length, 26¼ inches

Collection RUEL, Paris

From S. P. AVERY, JR., New York

5570
Kauzhaar
58.250

JACOB MARIS

DUTCH: 1838—1899

20. *A GREY DAY, AMSTERDAM*

The left of the composition is occupied by the irregular buildings of the *quai*, which is animated with numerous figures; in the foreground, and stretching away to the right, is the smooth water of the estuary, reflecting the grey light of a vast cloudy sky. Moored along the sea wall is a line of barges and small boats.

Signed at lower left, J. MARIS

Height, 32 inches; length, 58½ inches

From M. KNOEDLER AND COMPANY, New York

*C/3390. On consignment from Judge Samson Oct 1906.
Sold. Judge E. H. Gary Nov 1906. SAUXXX*

1900
H.E. 51 Sullivan
0xxx-
JEAN CHARLES CAZIN

FRENCH: 1840—1901

21. MOULIN A VENT

The corner of a field of stubble at the crown of a rise, under an evening sky with trailing wisps of cloud and veiled by a light mist. Dominating the scene is an old windmill, behind which are clustered the small cottages and barns of a hamlet; a wattle fence runs away to the right over the shoulder of the hill.

Signed at lower left, J. C. CAZIN

Height, 29 inches; length, 36½ inches

Kramlaan
10.000 -
JEAN FRANÇOIS MILLET

FRENCH: 1814—1875

22. LES BÛCHERONS

Within a clearing of the forest are three figures—a lad and two women—energetically cutting and tying faggots of the fallen branches. Beyond, at the left, is a mound and the roots of the great tree trunks; at the right, in vague shadow, the clustered trees of the thicker woods.

Signed at lower left, J. F. MILLET

Height, 14¾ inches; length, 18 inches

Collection of SIR HORATIO DAVIS, M.P., London
From ARTHUR TOOTH & SONS, New York

70.250
19.000
23

JEAN-BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

23. *SOUVENIR DES BORDS DU LAC DE GARDE, ITALIE*

The high bank in the left foreground is crowned with willows and saplings. At the left is a solid mass of greenery; at the right an old willow, growing out of the rocks, leans precariously over the chasm, beyond which is visible the pale mirror of the lake, with a castle set on the hills of the farther shore. A traveller, carrying a red blanket over his shoulder, stands under the trees looking out over the untroubled water.

Signed at lower left, COROT

Panel: Height, 17 inches; length, 24 inches

Painted about 1865-72

Collection ERNEST DREUX, Paris

Etched by LETERRIER [pubd. by BOUSSOD, VALADON ET CIE.]

Described and illustrated in Robaut, "L'Œuvre de Corot," 1905, Vol III, No. 2328

From M. KNOEDLER AND COMPANY, New York

12627. Bought Bausson Valadon Paris Dec 1911 - 1/3 share for MEU II

Sold Judge E. H. Lacy April 1912 - \$MMSXX

mm-
av
23000
89.250
X
CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1819—1878

24. *BORDS DE L'OISE A CONFLANS*

A stretch of placid water, widening in the foreground and bordered at the left by tall poplars; in the distance are the houses of a village and the lofty spires of a church. Rounding the bend of the river is a steam barge, high-lighted in red; in mid-stream are other barges and moored boats. The whole scene is mirrored in delicate miniature and lightened by the reflections from the low-lying ivory clouds.

Signed at lower left, DAUBIGNY, and dated 1865

Panel: Height, 15¼ inches; length, 26½ inches

Collection of D. G. REID, Esq., New York

From M. KNOEDLER AND COMPANY, New York

10477. Bought from Wallis. Saw London June 1904 - £MSXX -

Sold. D.G. Reid Sept 1904 - \$MXXXX -

12687. Taken back from Reid 1912 -

Sold. Judge E.H. Gary April 1912. \$MMXXX -

112.22
32.000
25 F. J. hatch
JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

25. *UN MATIN: ÉTANG DE VILLE D'AVRAY*

✓ The edge of a grassy meadow, bordered with willows and tall feathery birches shaking their leaves before a pale spring sky; in the middle distance is a glint of light upon the surface of the river, and beyond, the houses of a village, sheltered by the foot of a hill rising bulkily at the right. In the foreground are two peasant women, one leaning on a staff, her companion stooping down to the grass with her bundle; a third stands at the left, pulling down with her two hands a withered branch.

Signed at lower right, COROT, and dated at lower left, 1870

Height, 22 inches; length, 32 inches

Collection ME. REITLINGER, Paris

From E. LE ROY ET CIE., Paris

From ARTHUR TOOTH AND SONS, New York

52.000
X
JEAN HONORÉ FRAGONARD

FRENCH: 1732—1806

26. *PORTRAIT OF THE ARTIST*

Before a shaded brown background is the half-length figure of the artist with curled white hair brushed back from the forehead, wearing a brilliant crimson jacket with green collar, lapels and cuffs. He is seated at work before a table, with down-bent head, his palette in his left hand, his miniature brush in his right.

Height, 18 inches; width, 14¾ inches

Painted about 1780

Collection JEAN DOLLFUS

From WILDENSTEIN & COMPANY, New York

Exhibition of the Orphelins d'Alsace-Lorraine, 1889, No. 190

Reproduced in "Les Arts," February, 1904, p. 4

Recorded in Baron Roger Portalis, "Fragonard," Paris, 1889, p. 267

44.000

SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756—1823

27. JOHN LAMONT OF LAMONT

✓ Vigorous portrait of an elderly chieftain in black coat and white tie, painted at half-length facing the observer, against a dark green background; the strongly modeled face is characterized by deep-set eyes, large fleshy nose and powerful chin, with slightly parted lips. The contours of the venerable head are softened by long white hair.

CR. 17644
Height, 30 inches; width, 25 inches

CR. 17644
Purchased from the family of the sitter
From THOMAS AGNEW & SONS, London

From LEWIS & SIMMONS, Paris

Raeburn Exhibition, Knoedler Galleries, New York, 1913

John Lamont, of Lamont, was chief of the Clan Lamont; was born in 1741, and died in 1814: married, in 1773, Helen, daughter of D. Campbell of Louth Hall, and by her [who died in 1840] had a son, Major-General John Lamont, who married in 1805 and died in 1827 without issue.

SIR THOMAS LAWRENCE, P.R.A.

ENGLISH: 1769—1830

28. MRS. JOHN ALLNUTT

The sitter is portrayed at half-length, in a deep wine-red velvet dress, with gold chain and low corsage, to which is attached a jeweled pendant; a broad scarf is loosely coiled about her left arm. The beautiful oval face, with its deep blue eyes, fine nose and red lips, is framed in brown ringlets dressed with a spray of flowers, and is strongly lighted before a vividly colored background with brilliant green areas.

Height, 30 inches; width, 24¾ inches

Painted in 1797

Purchased from Mrs. KNOX, granddaughter of the sitter

From THOMAS AGNEW AND SONS, London

From LEWIS AND SIMMONS, London

Royal Academy, 1798

British Institution, 1843

Winter Exhibition, Royal Academy, 1904

The work is referred to in Lord Ronald Sutherland Gower, "Lawrence," page 104

Art. in Burlington Magazine, Vol. XII, Jan.-April, 1908, page 254, and illustrated; we extract from the editorial comment: "This Mrs. Allnutt belongs to the period when Lawrence had not forgotten the grand tradition of Reynolds—the very Reynolds-like Gypsy Girl in the Diploma Gallery was only four years old—and had not begun to feel the effects of the immense popularity which afterwards injured his work. He was painting, too, for a critical client."

Recorded, *Burlington Magazine*, Vol. XII, Jan.-April, 1908, page 254, and illustrated; we extract from the editorial comment: "This Mrs. Allnutt belongs to the period when Lawrence had not forgotten the grand tradition of Reynolds—the very Reynolds-like *Gypsy Girl* in the Diploma Gallery was only four years old—and had not begun to feel the effects of the immense popularity which afterwards injured his work. He was painting, too, for a critical client."

141
90,000. The Buchan

JOHN HOPPNER, R.A.

ENGLISH: 1758—1810

29. MARY ANNE, LADY DASHWOOD-KING

S.R.
90,000

In a deep-bosomed white muslin dress and seen at half-length facing the spectator; the graceful head, with its straight nose, fine blue eyes and red lips, in half profile to the right. The curly brown hair is swathed in a white turban. Mountainous landscape background, under a deep blue evening sky.

Height, 30 inches; width, 25 inches

Painted about 1794-5

From the DE ZOETE Collection

From THOMAS AGNEW & SONS, London

From LEWIS & SIMMONS, Paris

Mary Anne, daughter of Theodore Henry Broadhead, Esq., married in 1789, Sir Thomas Dashwood-King, 4th Bart., of West Wycombe, Bucks; died Jan. 19, 1844. The third baronet took the name of King after that of Dashwood by Act of Parliament, 1742, and the double name was used by the fourth baronet, but later generations appear to have dropped the second surname and used that of Dashwood only.

Extract from a letter by W. Roberts, part author of the monograph "John Hoppner, R.A." by McKay & Roberts, and dated Nov. 25, 1911:

"... It is a superb picture painted by the master at his very best period, 1794-5. . . . I much regret that this fine picture was not discovered in time to be registered in the monograph on 'John Hoppner, R.A.' by Mr. McKay and myself. But its discovery has enabled me to correct a slight misconception which appears there on p. 146."

at McKay & Roberts Suff. [Continued]
32

29. *Concluded*

I assumed that the 'Lady King' of whom a sketch or study was in the Hoppner sale of 1823 [lot 11] was an error for Mrs. King. There is no longer any doubt in my mind that the entry of 'Lady King' in the Hoppner catalogue of 1823 was correct or at least partly correct. Her proper surname of course was Dashwood-King, but probably after the lapse of so many years—nearly 30—since the picture was painted, the name of 'Lady King' only would be remembered by Hoppner's widow and executors, who had to deal with his remaining sketches, studies and so forth. It is interesting to mention that Lady Dashwood-King's eldest daughter, Mary, married a son of Frederick, 5th Earl of Berkeley, who, with his countess, was painted by Hoppner; and these two portraits are now at Berkeley Castle. I was for nearly ten years endeavoring to make a complete catalogue of Hoppner's works, and this is one of the several fine pictures which escaped notice."

THOMAS GAINSBOROUGH, R.A.

ENGLISH: 1727—1788

30. *THE HARVEST WAGGON*

Rugged country with a wheel-track winding from the left foreground away into the distance towards the blue hills; at the left are massive boulders, overgrown with shrubbery, and trees with russet foliage overhanging the lane. The rustic dray, laden with laughing peasants and faggots of wood, is halted to enable a young girl to clamber aboard over the wheel into the arms of a youth, who bends to help her. The team of three horses stands placidly while the driver adjusts the collar of the leader; the panting dog frolics by the cart; two sheep resting by the boulders have strayed from the flock which is scattered up the slope.

Signed on the rock in foreground with initials, T. G.

Height, 48 inches; length, 59 inches

Collection of THOMAS GIBBONS, Esq., Hanover Terrace, Regent's Park, London

Collection of the REV. BENJAMIN GIBBONS, Hanover Terrace, Regent's Park, London

Collection of SIR LIONEL PHILLIPS, London

From THOMAS AGNEW & SONS, London

Royal Academy Exhibition of the Works of the Old Masters, 1870

Royal Academy Exhibition of the Works of the Old Masters, 1890

New Gallery, Winter Exhibition, 1899-1900

Recorded in W. Armstrong, "Thomas Gainsborough," 1898, p. 107, and illustrated opposite p. 40

[Continued]

30. *Concluded*

Extract from a letter to Judge Gary, signed by Lockett Agnew, and dated April 30th, 1913:

"This picture is extremely interesting from the fact that the girl with her right foot on the cart-wheel is a portrait of Gainsborough's eldest daughter, and that the girl in the background of the cart [with the large hat]—whose portrait you cannot see in the photograph, but which is very clear in the picture—is the portrait of his youngest daughter. The team of horses belonged to Gainsborough's favourite messenger, whom he employed to cart all his household goods when he moved."

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723—1792

31. *LADY FRANCES SCOTT and HER BROTHERS, HENRY, 3rd DUKE OF BUCCLEUCH, and LORD CAMPBELL SCOTT*

Group of three children painted at three-quarter length before a wall hung with a green drapery at the left; beyond is a vista of landscape. At the right is Lady Frances Scott, a girl of eight, in a bluish green dress and holding a nosegay of flowers to her bosom, her left hand extended in the grasp of her elder brother, who is leaning against a pedestal beneath the drapery. The brothers are standing together and are dressed in brown and maroon respectively, with vandyked lace collars and cuffs.

Signed at lower left, J. REYNOLDS, pinx. 1758

Height, 44½ inches; length, 56 inches

Note: Only two signed works by Reynolds are known: the above picture and one in the National Gallery, London.

Collection of LADY DOUGLAS [née LADY FRANCES SCOTT] and her daughter, THE HONORABLE CAROLINE LUCY DOUGLAS SCOTT, wife of ADMIRAL SIR GEORGE SCOTT, K. C. B.

Collection of CHARLES STERLING HOME DRUMMOND, Esq., Abercairny and Blair Drummond, Perthshire

Collection of COLONEL HENRY STERLING HOME DRUMMOND, Blair Drummond, Perthshire

From M. KNOEDLER AND COMPANY, New York

Winter Exhibition, Royal Academy, 1908 # 150

[Continued]

31. *Concluded*

Recorded in Sir. W. Armstrong, "Sir Joshua Reynolds," 1900, page 228; in Graves and Cronin, "History of the Works of Sir Joshua Reynolds, P. R. A.," Vol. III, p. 870 and Vol. IV, p. 1405, and illustrated, *ibid.* Vol. IV, p. 1328

Henry, 3rd Duke of Buccleuch, K. G., K. T., born September 2, 1746, and succeeded to the title April 22, 1751; died 1812. Lord Campbell Scott was born October 28, 1747, and died unmarried, March 24, 1767. Lady Frances Scott, the second daughter of Francis Earl of Dalkeith, was born August 6, 1750, and married April 24, 1783, Archibald Douglas, who became in 1790 Lord Douglas. The picture was bequeathed by this last to his wife, Lady Douglas [*vide supra*].

An autograph letter signed by Sir Walter Armstrong and dated London, 27 Sept., 1911, reads in part as follows:

"The group of the Scott family [Henry, afterwards D. of Buccleuch, Campbell, and Lady Frances Scott] which you showed me this morning, is in my opinion a charming and characteristic example of the early period [1755-60] of Sir Joshua Reynolds. It has the advantage over many examples of that date, in that it has not darkened, but has retained its original brilliancy . . . yours faithfully, Walter Armstrong."

*12N67 - Bought from Sully. to London Aug 1911 - £A0xxx -
Sold Judge E. H. Lucy Oct 1911 - £USxxx -*

86,000
Levy

REMBRANDT VAN RIJN

DUTCH: 1606—1669

32. *A WARRIOR PUTTING ON HIS ARMOR*
[MARQUIS D'ANDELOT]

752
X

Painted at three-quarter length in black doublet and half armor, looking toward the spectator, and in the act of strapping on his sword belt; on a table at his right elbow is a poniard and a plumed helm. The powerful hands and the young alert face with its fringe of long brown hair are sharply lighted from the front; the armor glows dully in half tones. Background of gray wall, on which is pinned a gazette at upper right.

Height, 40½ inches; width, 33½ inches

Painted about 1634

Collection DE GUEFFIER, Paris, 1791

Collection ROBIT, Paris, 1801 - 3450K.

Collection of GEORGE HIBBERT, Esq., London, 1829 450H.

Collection of LORD HOLLAND, London

Collection of A. HOLLAND HIBBERT, Esq., London 25000. 1870.

Collection of — BLAKE, Esq., London, 1846.

Collection of PRINCE DEMIDOFF, Palazzo San Donato, 1880 102, 100.

Collection E. SECRÉTAN, Paris, 1889 100, 100, 000 fr. in 1888.

Collection CHARLES SEDELMAYER, Paris 300P 201899 #132.

Collection of JAMES F. SUTTON, Esq., New York, 1892 49, 200.

Collection of RICHARD MORTIMER, Esq., Tuxedo, New York

From DUVEEN BROTHERS, New York

British Institution, London, 1818, No. 78

British Institution, London, 1844, No. 31 OK.

British Institution, London, 1857, No. 89 OK.

Exposition des Cent Chefs d'Œuvre, Paris, 1883

[Continued]

32. *Concluded*

*Hudson Fulton Celebration Exposition, Metropolitan Museum,
New York, 1910, No. 85 + Fiber*

Described or mentioned in the following works:

Dr. Wilhelm Bode, "Complete Work of Rembrandt," Vol. III,
No. 205 and plate *see insert below*

E. Dutuit, "L'Œuvre complète de Rembrandt," page 53 and plate

Adolph Rosenberg, "Rembrandt" ["Klassiker der Kunst"], Vol. I,
page 202 and plate

J. Smith, "Catalogue Raisonné," enlarged by C. Hofstede de Groot,
Vol. VI, No. 272 *Vol. VI + 284 - Painted - original hand and in original mounting*

Emile Michel, "Rembrandt, Sa Vie, Son Œuvre et Son Temps,"
page 561 *7-*

Jan Veth, "Identification of a Portrait by Rembrandt," in *Kunst-
chronik*," June, 1909

Wurzbach, "Rembrandt Galerie," No. 327

Wilhelm Valentiner, "Catalogue of Paintings by Old Dutch Masters,
Hudson-Fulton Celebration," 1919

Engraved in the following:

By Ferdinand Leenhoff, in "L'Art"

Palazzo San Donato Catalogue, 1880

E. Dutuit, "L'Œuvre complète de Rembrandt"

The portrait was identified as that of the Marquis d'Anelot by Jan Veth, in an article in the *Kunstchronik*, of June, 1909, from a poem on the portrait engraved in "Le Cabinet de Monsieur de Scudéry," Paris, 1646. The Marquis d'Anelot was a member of the famous Huguenot family of Coligny; his mother was Louise de Coligny, who was murdered in the Massacre of St. Bartholomew. He was born about the year 1615, and was a member of the French family of Prince Frederick Henry, then living in Holland. Veth considers it possible that the introduction was made by Constantyn Huygens, secretary of the Prince, who was on very good terms with Rembrandt. See Jan Veth, *op. cit.*

FRANS HALS

DUTCH: 1580—1666

33. A YOUNG CAVALIER [1630]

Jauntily posed figure of a dark-haired young gallant, portrayed at three-quarter length, looking to the observer, his left hand resting upon his hip, his right holding a glove. He wears a large sombrero hat, deep linen collar and cuffs, and black doublet slashed at the shoulders, and carries a black surcoat draped over the left shoulder; the face with full red mouth, long mustache and Vandyke beard, is strongly lighted from the left, before a neutral background. Inscribed AET. SUAE 29 ANO. 1630.

Height, 42 inches; width, 32 inches

Painted in 1630

Collection of VISCOUNT CREMORNE [1725-1813] *no sale*

Collection of LORD FREDERICK CAMPBELL, *Lord Chief Register of Scotland bequeathed to Amherst*

Collection of the EARLS AMHERST, *Montreal, Sevenoaks, Kent* [1816-1910] *no sale.*

Collection M. CHARLES SEDELMAYER, *Paris #10*

From HENRY REINHARDT AND SON, *New York*

Royal Academy Exhibition of Works by the Old Masters, 1894

Royal Academy Winter Exhibition, 1910

Fully described and authenticated in the following works:

E. W. Moes, "Frans Hals, Sa Vie et Son Œuvre," 1909, No. 134

C. Hofstede de Groot, "Catalogue of Dutch Painters," 1910, Vol. III, page 84, No. 295 ✓

W. von Bode and M. J. Binder, "Frans Hals—Sein Leben und Seine Werke," Vol. I, p. 38, No. 134, plate 69. English edition, Vol. I, p. 41, No. 124 ✓

Kleiberer Kunst p. 88

[Continued]

33. *Concluded*

Camille Mauclair, the well-known French critic, wrote of the picture [*Les Arts*, 1911]: "There is Frans Hals with a portrait. And what a portrait! It is one of the most powerful that he has placed his name to, and perhaps one of the most delicate, in spite of the force of touch and the strong evidence of the material resemblance to the sitter."

During the Exhibition at Burlington House in 1894, the *Daily Telegraph* of London referred to it in the following terms [January 1, 1894]: "We know of no finer FRANS HALS than the 'Portrait of a young Man' [the Earl of Amherst] dated 1630, and therefore belonging to his best period. The personage portrayed, a gentleman of much more refined aspect than the majority of Hals' bourgeois sitters, fronts the spectator, openly and naively posing. From his parted lips the very breath of life seems to issue, and his gaze, the dreaminess of which by no means excludes the 'joie de vivre' proper to nine and twenty, speaks of a sympathetic personality."

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727—1788

34. MISS SARAH BUXTON [MRS. CHARLES DUMBLETON]

Three-quarter length seated figure, looking towards the observer, and wearing the high *coiffure* of the period; shaded bluish green *décolleté* dress girdled by a sash and edged in white, a scarf held by her left hand to the corsage. Beneath a canopy of autumnal foliage, with a glimpse of sky at lower left.

Height, 43¾ inches; width, 34½ inches

*Collection of COLONEL WALTER DUMBLETON, Chichester, Sussex,
Grandson of CHARLES DUMBLETON, Esq., Bath, Somerset*

From DUVEEN BROTHERS, New York

Miss Sarah Buxton was the daughter of Isaac Buxton, Esq., of Bellfield, Dorset, and married Charles Dumbleton of East Horsley Park and Bath, Somerset.

Inscribed on the back of canvas: "Sarah Buxton by Gainsborough. By the will of Ellen Dumbleton deceased Aug. 16, 1885, this picture is left to her son Henry for his life, and from him in succession to her next surviving son to become the absolute property of the last holder."

JACOPO ROBUSTI [TINTORETTO]

VENETIAN: 1518—1594

35. *PORTRAIT OF A YOUNG MAN, PROBABLY
OF THE SPINOLA FAMILY* [1551]

Erect figure, painted at three-quarter length, and wearing black velvet cap, doublet, cape and hose; gloves in the left hand which rests upon his sword, the right thrust into the belt; before a dark green background with a pedestal at the left inscribed AETATIS SUAE ANNO XX and dated MDLI.

Height, 54¾ inches; width, 42 inches

Painted in 1551

Collection of the MARCHESE SPINOLA, Genoa

From DOWDESWELL AND DOWDESWELLS, London

From M. KNOEDLER AND COMPANY, New York

Endorsed by Dr. Von Bode of the Kaiser Friedrich Museum, Berlin [*vide infra*]; by Dr. Bernhard Berenson, of Florence; and by Roger Fry, Esq., London. The picture was recently purchased from the Marchese Spinola before the Italian Government had indexed the work to prevent its removal from Italy.

An autograph letter from Dr. Von Bode, dated Berlin, 2d June, 1912, reads as follows:

"Many thanks for the photo. of the Portrait of a Young Man by Tintoretto which you kindly sent me. I remember the picture very well. I do not know any portrait of his so near to Titian as this picture of his early time. It has the very noble simplicity of Titian, and his deep and luminous tone of color. The young boy is a very sympathetic person! Yours very truly, W. Bode."

12572 - Bought from ⁴³Dowdeswell - Dowdeswell London Sept 1911 -

Sold - Judge E. H. Gary April 1912 \$ 005xx -

* Nxxx -

GEORGE ROMNEY

ENGLISH: 1734—1802

36. *MRS. CHRISTOPHER HORTON, AFTERWARDS
H. R. H. ANNE, DUCHESS OF CUMBERLAND*

Seated before a column draped with crimson, is the almost full-length figure of the duchess, her right arm extended, and holding in her left hand a small volume. She wears her hair loosely coiled, and a voluminous pale green robe with short, puffed white sleeves ruffled at the elbows. At left is a prospect of wooded country, and above, a cloudy blue sky.

Height, 55¼ inches; width, 46¼ inches

Collection of LORD WENLOCK, Escrick Park, Yorks

Collection of LADY HORTON, Catton Hall, Derbyshire

From M. KNOEDLER AND COMPANY, New York

National Portrait Exhibition, 1867

Recorded in Ward and Roberts, "Romney," p. 37 of the Catalogue raisonné; George Paston, "Romney," p. 108; and in the Memoirs, p. 199, with dates of sittings April 16, 1788, to April 4, 1789

Anne, eldest daughter of Simon Luttrell, Esq., created Viscount Carhampton and Earl of Carhampton in 1785; married [1] in 1765 Christopher Horton, Esq., of Catton Hall, Derbyshire, who died in 1769; [2] against the strongest opposition of the king, in 1771, Henry Frederick, Duke of Cumberland, the brother of George III. At the time of her marriage with the Prince she was a "fascinating widow of twenty-four." Horace Walpole said of her, "She had the most amorous eyes in the world and eyelashes a yard long . . . was coquette beyond measure, artful as Cleopatra, and completely mistress of all her passions and projects." She died in 1809.

[Continued]

36. *Concluded*

Her brother, Henry Lawes Luttrell, a well-known soldier and politician, opposed Wilkes in the Parliamentary election for Middlesex in 1769; James Luttrell was a distinguished navy officer and commander of the *Mediator*.

From Cust's "Buckingham and Windsor Palace Collections," we extract the following:

"Among Gainsborough's many fashionable sitters at Bath were a young couple, recently married, Mr. and Mrs. Christopher Horton, of Catton Hall in Derbyshire. . . . The Fair Mrs. Horton seemed to have the world at her feet, but fate intervened, since the death of her infant child was followed in a few days by that of her husband, to whom she appears to have been devotedly attached.

"Before many years were out since her bereavement the young widow made her appearance again in fashionable society. Tall, dignified and haughty, with a sharp wit added to the languorous airs of a coquette, Mrs. Horton was sufficiently mistress of herself to be able to attract admirers without endangering her reputation. . . .

"Among the butterflies and moths that buzzed around this shining light was Henry Frederick, Duke of Cumberland, the youngest brother of the reigning Sovereign, George III. . . . To the public it [the marriage] was but a nine days' wonder, and a subject for gossip, but to the King his brother's marriage caused intense disgust and grief." The account continues with the relation of her elevation to royal rank, and of the court of Cumberland House and its friendship with the heir apparent, and the position in society of the Duchess of Cumberland after the death of her disreputable husband in September, 1790. The marriage was the direct cause of the passage of the Royal Marriages Act of 1818.

12463 - Bought Sully - Co London July 1911. * A1Exx -
Sold Judge E. H. Bay Oct 1911 - \$AXXXXX

1091

SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756—1823

37. MRS. SCOTT MONCRIEFF [*née* MARGARITTA
MacDONALD]

Before a dark background the half-length figure of a young woman with large brown eyes, delicate features and curled hair; the head turned slightly toward the light. The sitter wears a high-waisted *décolleté* gown and a deep wine-crimson Cloak gathered in folds about the shoulders.

Height, 30 inches; width, 25 inches

Collection of THOMAS J. BARRATT, Esq. *not in Sale*

From LEWIS AND SIMMONS, London

From THOMAS AGNEW AND SONS, London

Loan Collection of Portraits, Birmingham, 1900 ✓

Exposition de Cent Portraits de Femmes, Paris, 1909 ✓

Engraved by T. G. Appleton under the title "Isabel"

Recorded in Sir Walter Armstrong, "Sir Henry Raeburn," 1901,
page 109; and in James Greig, "Sir Henry Raeburn, R.A.,"
1911, p. 54

Reproduced in photogravure in the "Magazine of Art," 1898

1137

In his review of the *Exposition de Cent Portraits de Femmes*, Claud Phillips wrote: "In the superb Mrs. Scott Moncrieff [Collection of Mr. T. J. Barratt] we have in truth one of Raeburn's masterpieces even among the portraits of beautiful women he has left us. Here, the portrait is so rich in its sombre splendor, shining with the brilliancy of precious gems, so seductive and yet so sincere in the manner in which physical beauty is represented, a beauty refined by such natural dignity that it constitutes a veritable exception to the rule, or rather to the definition I have endeavored to give. . . ."

Reproduced by Mrs. Kate Gall Scott

9075. Bought from O. Meyer Oct 1899 - B 1XXX -

Sold - Judge Saml X. Barnard March 1901 - BAXXXX -

C 3228 - On consignment from Judge Barnard Nov 1904 -

JOSEF ISRAELS

Sold - DUTCH: 1824—1911

J. Horace Harding Jan 1905 - BAMSXX -

38. HER TREASURE

Dutch cottage interior lighted by a latticed window in the centre of the wall, carelessly hung with two small curtains. Beneath it, before a small table, is seated a woman in early middle age in profile to the right, wearing a bluish green dress and white cap, and placidly knitting, her glance resting tenderly on the baby asleep in its wicker cradle before her.

Signed at lower left, JOSEF ISRAELS

Height, 41½ inches; length, 55¾ inches

Painted about 1885

Purchased by M. KNOEDLER AND COMPANY in Holland, 1899

Collection of JUDGE S. L. BRONSON, New Haven, Connecticut

From M. KNOEDLER AND COMPANY, New York

12583 - Taken back from Harding 1911 - Stock ASXXX

Sold - Judge C. H. Barry April 1912 - S MEXXX -

JOSÉ RIBERA [Called LO SPAGNOLETTO]

[ATTRIBUTED TO]

SPANISH: 1588—1656

39. HEAD OF A MONK

Head and shoulders of a bearded monk in brown cowl and habit, depicted in half-profile to the right, looking piously heavenward. Within a painted oval.

Height, 25 inches; width, 20 inches

Collection of DUCA TOMMASO PUGLIATTI of Sangiorgio



INDEX OF ARTISTS REPRESENTED AND THEIR WORKS

CATALOGUE
NUMBER

BLOMMERS, BERNARDUS JOHANNES	
The Catch	7
The Young Mother	4
CAZIN, JEAN CHARLES	
Moulin à Vent	21
COROT, JEAN-BAPTISTE CAMILLE	
Souvenir des Bords du Lac de Garde, Italie	23
Un Matin: Etang de Ville d'Avray	25
DAUBIGNY, CHARLES FRANÇOIS	
Bords de l'Oise à Conflans	24
Spring on the River Oise	18
DIAZ DE LA PEÑA, NARCISSE VIRGILE	
Love's Caresses	9
FRAGONARD, JEAN HONORÉ	
Portrait of the Artist	26
GAINSBOROUGH, THOMAS, R.A.	
The Harvest Waggon	30
Miss Sarah Buxton [Mrs. Charles Dumbleton]	34
HALS, FRANS	
A Young Cavalier [1630]	33

HOPPNER, JOHN, *R.A.*

Mary Anne, Lady Dashwood-King

29

ISRAELS, JOSEF

Beyond the Sand Dunes

15

Her Treasure

38

JACQUE, CHARLES EMILE

Moutons Revenant du Pâturage

16

Sheep Watering

10

LAWRENCE, SIR THOMAS, *P.R.A.*

Mrs. John Allnutt

28

MARIS, JACOB

A Grey Day, Amsterdam

20

MARIS, WILLEM

Cattle Pasturing

14

Spring Pastures

2

MAUVE, ANTON

On the Dunes

12

MILLET, JEAN FRANÇOIS

Les Bûcherons

22

MONTICELLI, ADOLPHE

Fête Pastorale

8

NEUHUYS, ALBERT

Mother and Sleeping Child 13

RAEBURN, SIR HENRY, R.A.

John Lamont of Lamont 27

Mrs. Scott Moncrieff [*née* Margaritta MacDonald] 37

REMBRANDT VAN RIJN

A Warrior Putting on His Armor [Marquis d'Andelot] 32

REYNOLDS, SIR JOSHUA, P.R.A.

Lady Frances Scott and Her Brothers, Henry, 3d
Duke of Buccleuch, and Lord Campbell Scott 31RIBERA, JOSÉ [*called* LO SPAGNOLETTO][*Attributed to*]

Head of a Monk 39

ROBUSTI, JACOPO

See Tintoretto, II.

ROMNEY, GEORGE

Mrs. Christopher Horton, afterwards H. R. H.
Anne, Duchess of Cumberland 36

ROUSSEAU, PIERRE ETIENNE THÉODORE

Earth, Trees and Sky 19

Effet de Soleil Couchant après l'Orage, Plaine de
Barbizon 17

THAULOW, FRITS

Village in Winter

I

TINTORETTO, IL [JACOPO ROBUSTI]

Portrait of a Young Man, probably of the

Spinola Family [1551]

35

VAN MARCKE, EMILE

Landscape with Cattle

II

WALKER, HORATIO, *N.A.*

Circe and the Friends of Ulysses

6

Sunset Over a Snow-bound Pasture

5

Winter on the Farm

3

APPRAISALS FOR
UNITED STATES & STATE TAX
INSURANCE & OTHER PURPOSES
CATALOGUES OF PRIVATE
COLLECTIONS



THE American Art Association, Inc. will furnish appraisements, made by experts under its direct supervision, of art and literary property and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes.

¶ The Association is prepared to supplement this appraisal work by making catalogues of private libraries, of the contents of homes or of entire estates, such catalogues to be modeled after the fine and intelligently produced sales' catalogues of the Association. ¶ Upon request the Association will furnish the names of many trust and insurance companies, executors, administrators, trustees, attorneys and private individuals for whom the Association has made appraisements which not only have been entirely satisfactory to them, but have been accepted by the United States Estate Tax Bureau, the State Tax Commission and others in interest.

“ ” ”

AMERICAN ART ASSOCIATION • INC
Madison Avenue at 57th Street
NEW YORK

Bode - Vol.III p.24.

The two studies of warriors of the same period are genre-like single figures in a different style. The first, "Arior Putting on his Armour (pl.205) painted in 1634 or 35 belongs to Mr. Richard Mortimer of New York; the "Standard-bearer" with a wide Cap (pl.206), painted probably in 1635, to Jean Gustave de Rothschild of Paris. The former has lately been relieved of the coarse repaints, with which it was disfigured while it was in the Demidoff and Secretan collections, but the colour is still slightly dark and heavy."

COMPOSITION, PRESSWORK
AND BINDING BY



GETTY RESEARCH INSTITUTE



3 3125 01694 1953

